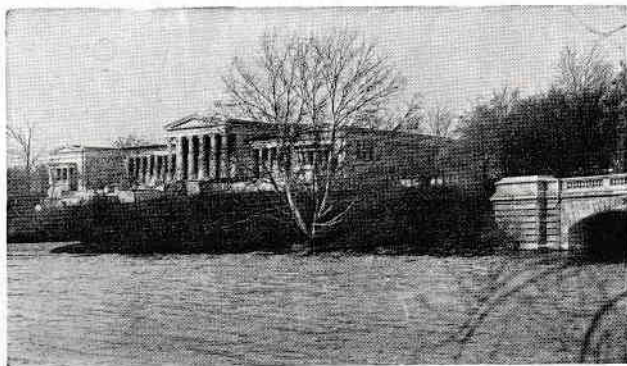


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# Buffalo Fine Arts Academy Albright Art Gallery



## An Exhibition of Spanish Paintings of the XVI and XVII Centuries

Lent from the Collection of the  
Ehrich Galleries, New York City

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## PREFATORY

**T**HIS exhibition of the works of the early Spanish masters, is, so far, the first of the kind to be held at the Albright Art Gallery, and it is thought will prove most interesting and instructive to artists, art-lovers, and the public in general.

The collection is lent through the great kindness of the Ehrich Galleries of New York City, and the Buffalo Fine Arts Academy hereby wishes to extend its sincere thanks to those who have so generously coöperated in the work of the Albright Gallery.

In the present exhibition seventeen of the most important artists of the sixteenth and seventeenth centuries are represented by twenty-seven works of the highest character, and Buffalo and the Albright Art Gallery are to be congratulated upon securing such a valuable and unusual collection of works by these early Spanish artists.

# CATALOGUE

## BOCANEGRA, PEDRO ANASTASIO — 1638-1688.

Born at Granada, 1638. Pupil of Alonso Cano. Was also a careful student of the works of Moya, thus acquiring that pleasing union of classic grace and rich Flemish color which we find in the school of Granada. Was painter to the king and gained great honor by some work executed for him in Madrid. Bocanegra also left many noble works in his native city, Granada. In the cathedral there are some of the finest. Those especially worthy of praise are a retablo representing "San Pedro Nolasco Finding the Choir of His Convent Occupied by the Virgin and Company of Angels," and a "Crucifixion."

1. THE MINISTERING ANGEL.

## CANO, ALONZO — 1610-1667.

Born at Granada, 1610. Pupil of the painters Castillo and Pacheco in Seville; also entered the studio of the famous sculptor, Montanes. Cano learned, however, much more of sculpture from certain antique statues in the Casa de Pilatus, the palace of the Duke of Alcala, and some of his sculpture is marvelously beautiful. The genius of Cano soon placed him in the foremost rank of Sevillian artists, and he was appointed painter to the king and drawing master to Don Baltasar Carlos. Cano was a lover of the antique. As a painter, his color is rich, though somewhat cold, and his sentiment pure and tender. In the cathedral at Granada are some of his noblest works. Seven of these are pictures representing passages in the life of the Virgin. He is also represented by famous works in nearly all of the cathedrals throughout Spain and in the Prado by eight pictures. The best of these are a "Dead Christ," supported by an angel, and a "Saint Jerome" and a "Saint John."

2. SAN STEFANO.

## COELLO, CLAUDIO — 1635-1693.

Born at Madrid of Portuguese parents in 1635; studied under Francisco Rizi and Carreno; also studied and copied the masterpieces of Titian, Rubens, and Van Dyke. Coello was employed with Ximenez Donoso (from Rome) to work in Santa Cruz in the Cathedral of Toledo, in the churches of San Isidro el Real, La Trinidad, and San Basilio, and in the Alcazar. In 1683 Coello executed in fresco the cupola of the Collegiate Church of the Augustus at Zaragoza and was also called to complete the altar-piece in the great sacristy of the Escorial (begun by Carreno in 1691). He was made painter to the Toledan Chapter. In the midst of his fame and glory, the king called Luca Giordano to Madrid to be employed at the Escorial, and in less than a year Coello died of a broken heart. Claudio Coello was a great painter, the last of his race in Spain. Had he lived in the days of Philip II., he would have been one of the best Spanish painters; but his day befell in the declining time of Spanish art.

3. A KNIGHT OF THE GOLDEN FLEECE.
4. ASSUMPTION OF THE MADONNA.

## COELLO, ALONSO SANCHEZ — 1530-1590.

Born at Benifayro in Valencia in 1530. In 1542 he entered the studio of Antonio Moro at Madrid, whose influence on his later work is very

marked. In 1543, Coello went with Moro to Portugal where he was employed by the Infant Don Juan. At the death of that prince, he entered the service of Philip II., who made him Painter in Ordinary. The king often visited him in his studio and distinguished him highly. "Seventeen royal personages," says Palomino, "honored him with their esteem and he amassed a large fortune." Alonso-Sanchez Coello painted some historical pictures, many of which perished in the fires at Pardo, which was a royal shooting box, six miles from the palace at Madrid. In 1582, he executed several altar pieces for the Church of the Escorial and a "Portrait of the Padre Sigüenza." The saints that he painted at the Escorial are noble, and in the *Padro* are ten of his works, among which is the "Marriage of St. Catherine." It is, however, as a portrait painter that Coello won and kept his fame. The "Portrait of Don Carlos" and several which he painted of the Infanta Isabella Clara Eugenia, are fine compositions.

#### 5. ISABELLA CLARA EUGENIA, INFANTA OF SPAIN.

### ESPINOSA, JACINTO, GERONIMO DE. — 1601-1680.

Born at Concentayna in 1600. Pupil of his father and entered later the studio of Francisco Ribalta. Espinosa shows plainly the Italian tradition of that master in his graceful design, correct composition, and knowledge of *chiaro-scuro*. But his strong, enthusiastic tendency is carried somewhat to excess, as "In the Mocking of Christ by the Jews" in the Prado. Cean Bermudez mentions as among Espinosa's finest works a "Magdalen," in the Museum at Valencia, and "Transfiguration," painted for the Carmelite Church. He thinks that these equal the best works of the Bolognese School and even surpass them in some ways. Among Espinosa's chief works were a series of eight large pictures painted in 1638 for the Carmelitas, and in 1655, a series of scenes from the "Life of San Luis de Beltram," executed for the Church of San Domingo. The Museum of Valencia contains some of his finest paintings.

#### 6. A SAINT.

#### 7. A SAINT.

### GRECO, EL (DOMENICO THEOTOCOPULI) — 1548-1625.

El Greco was a painter of noted genius. We know very little of his early history. The place and date of his birth are both uncertain. A picture at the Escorial signed by the painter shows that he came from Crete. By some it is thought that he studied in the school of Titian and probably he worked at Venice, as his early painting suggests the influence of Tintoretto. Our first authentic record is that in 1577 he was living at Toledo and was at that time supposed to be twenty-nine years old. There he painted the fine picture of the "Stripping of Christ," in the sacristy of the Cathedral. He also executed the carving and ornament of this retablo. This work has rarely been surpassed and the tone is essentially Venetian. It is one of the finest examples of El Greco's early manner. Two years later he painted the "Martyrdom of San Mauricio" for the Escorial. El Greco's masterpiece is the "Burial of the Count of Orgaz," painted for the Church of Santo Tomas at Toledo. El Greco was an architect and sculptor, as well as a painter. From his designs were built the Chapel of the Franciscan College at Madrid, the Ayuntamiento at Toledo, and the two churches of the Caridad and the Franciscans at Llescas. In the Prado are ten works of El Greco, nine of them portraits. The finest are "Don Rodrigo Vasquez," which is said Velasquez never excelled. At Toledo in the Museum of San Juan de los Reyes is El Greco's fine portrait of "Juan de Alava"; and in the hospital of San Juan Bautista, the "Portrait of Cardinal Tavera." Here also is a charming "Holy Family," and in the sacristy of the cathedral a "Christ Bearing a Cross." In the Museum of Seville are also some of the best works by this artist. El Greco died in 1625. There are few in that day who exercised such influence on Spanish

art. He is the first of the ascetic, realistic school, the school of Zurbaran, Ribera and Valdes Leal.

8. PIETA.
9. SAN FRANCISCO DE ASSISI.
10. SANTO DOMINGO.
11. SAN JERONIMO.

#### JUANES (JUAN DE).—1523-1579.

Juan de Juanes (sometimes called Vicente Juan Macip) was born in a tiny village among the Valencian hills, and his work is of supreme historic interest. He is one of the national painters of Spain. To some extent, his painting was imbued with the Italian ideal, and it is most probable that he received his artistic training in Italy, but the Spanish personality of his work is rarely obscured. The intense religious solemnity, the decorous purity, the vigorous handling, the careful painting of details and the luminous warmth of color, the tendency to exaggeration, all the virtue and all the limitation of the painters of Spain are outlined in his work. Of Juan's life we have little knowledge. He painted for the churches of his native province and there is no record of his ever visiting the Court. Deep piety characterized his life and he habitually communicated before he painted. No one can gaze upon his pictures without feeling that they are Spanish pictures of mediæval religion. He delighted to paint the Christ, and his conceptions of the Saviour are ennobled with a rare dignity. His earliest work, "The Baptism of the Lord," still hangs in its original site over the Fount of the Cathedral at Valencia. In the Prado at Madrid, there is a fine "Last Supper" by him. Juan painted many pictures. He worked incessantly until his death in 1579. With him, we close the record of the early Hispano-Italian painters.

12. HOLY FAMILY.

#### LOPEZ, VICENTE — 1772-1850.

Born at Valencia, 1772. The Prado at Madrid has an allegorical picture and several portraits, among which is that of the painter, Francisco Goya. Lopez died at Madrid in 1850.

13. PORTRAIT OF FERDINAND VII.

#### MARCH, ESTEBAN — — — — 1660.

Esteban March died in 1660. The date of the birth of this artist was uncertain. Although a Valencian, he is rather of the school of Toledo than of his native city. He was a man of eccentric habits and hot passion. He is said to have prepared himself for his work by beating a drum or blowing a trumpet and then slashing the walls of his studio with his sword or cutlass. Having worked himself up to a proper pitch of excitement, he would start his work on a canvas, throw on his color and dash off a free and vigorous battle piece. There are an "Encampment of Turks" and a "Passing the Red Sea" in the Prado, each a very bold and spirited specimen of March's realistic style. His most important religious paintings were a "Last Supper" for San Juan del Mercado at Valencia, and two scenes from the life of St. Francis de Paulo for the Minorite Convent.

14. SPANISH LADY.
15. THE DENTIST.

#### MIRANDA, DON JUAN, CARRENO DE — 1614-1685.

Miranda was born at Aviles in the Asturias in 1614. In 1623 he came with his father to Madrid, where he was placed in the studio of Pedro de las Cuevas, an old Madrid artist who painted in the Florentine manner;

and with him Carreno learned to draw. He studied color later with Bartoloma Roman. In 1634, Carreno executed several works for the cloisters of the College of Dona Maria of Aragon and for the Church del Rosario, and from that time forward his works are numerous and important. In 1650, he established a school of painting at Madrid. In 1653, he began his great frescoes for the churches of Madrid; in 1659 Carreno was made painter to the king, Philip IV., and in 1671 the young Charles II., appointed him Painter in Ordinary and Deputy-Aposentador. Carreno was a great favorite with the young king, and at the death of Velasquez, he took the place of court painter, and his portraits are not unworthy to hang on the same walls with the master's works. No other painter so closely approaches the manner of Velasquez; much of the free touch and splendid color of this famous artist are his. In the Prado is a "Portrait of Francisco Bazan" and "Dwarf," which for a long time was attributed to Velasquez. Carreno portrayed the different members of the royal family and the grantees. Six fine examples of his work as a portrait painter are in the Prado. One of the best of these represents "Russian Ambassador Pedro Iwanowiz Potemkin," a full-length figure in a red robe, which recalls Titian.

#### 16. PORTRAIT OF CARLOS II.

### MORALES, LUIS DE — 1509-1586.

Born at Badajoz, 1509. He probably studied art in Toledo, but he seems to have passed most of his life in Estramadura. Few of his works are found elsewhere. About 1564, he was summoned to court, preparatory to employment at the Escorial. He executed, however, no work there. The only remains of this time is a "Christ Bearing a Cross," presented by the king to the Geronimos at Madrid. The favorite subjects of Morales were saviours crowned with thorns, and the Madonna Dolorosa; he finished highly, and was called the Parmigianino of Spain. He sometimes painted his Ecce-Homos without the crown of thorns, or the reed in the Saviour's hand. For this he was blamed severely. Morales bears the title "El Divino," not from his choice of subjects, for no artist then painted other than sacred subjects, but because of his perfect execution, which was considered divine. In the Prado are six pictures attributed to Morales; there are two in the Museum at Toledo; also some in the Church of Asuna, the convent at Alcantara, and other places through Spain. In the Louvre are three of his works which are considered some of his best. With regard to the works by this artist in private collections, especial notice should be taken of the painting in the possession of the Duke of Dalmatia.

#### 17. ECCO-HOMO.

#### 18. MADONNA AND CHILD (Morales, School of).

### MURILLO, BARTOLOMEO, ESTEBAN — 1618-1682.

Born at Seville in 1618, his early years were passed in his humble home amidst his studies. At the death of his parents, he was apprenticed to the painter Juan del Castillo, a pupil of Luis Fernandez. Murillo was an apt and diligent scholar. He soon learned all that his master could teach him. In 1640, Castillo removed to Cadiz, leaving his pupil to follow his art at Seville. Murillo painted at this time pictures for sale at the Feria, or weekly market. It is probably that he owed to this rapid work much of the freedom of touch which is so prominent a feature of his painting. To this period belong the "Virgin with St. Francis," painted for the Convent de Regina; and the "Virgin del Rosario," executed for the Colegio di Santo Tomas. In 1642, Murillo went to Madrid and sought out Velasquez, then in the zenith of his fame. The great painter received him cordially, and persuaded him to remain at Madrid and devote himself to careful study of the works of the great masters there. Murillo copied many of the pictures in the Escorial and Buenretiro, and soon made marvelous progress in his art, and awoke the wonder and admiration of Velasquez and all who watched him. Murillo returned to Seville in 1645, and in the following year began a series of pictures for the convent of San Francisco. His great works



are too many to enumerate here. There are fifty-one in the Prado, Madrid; twenty-three in the Museum of Seville; and there are also some in the Louvre, and various other museums. Among the most notable paintings are: "The Annunciation" (The Hermitage, St. Petersburg), "The Immaculate Conception" (Prado, Madrid), "The Immaculate Conception" (The Hermitage, St. Petersburg), "Jesus and St. John as Children" (Los Ninos de la Concha), "The Immaculate Conception" (The Louvre), "The St. Anthony and the Child" (The Hermitage, St. Petersburg), and two of three superb "St. Anthonys" in Seville. Murillo was a painter of sentiment, a genius by no means as original as that of Velasquez, but with that mild, gentle spirit which bathed everything in its own soft light. He had a glowing fancy, and eye for all beauty of nature and life, and a lofty mind and moral purpose. We approach Zurbaran with somewhat of awe; Velasquez is the grand historical painter, but in the works of Murillo we see the mingling of the two with a milder grace. In the midst of his active labor, the artist's hand was stilled in 1680, while employed on a painting of the "Marriage of St. Catherine" at Cadiz. He fell from the scaffold and was seriously injured. He died on April 3, 1682.

19. THE NATIVITY.

20. PORTRAIT OF A MAN.

21. PORTRAIT OF A BOY (Murillo, School of).

PANTOJA DE LA CRUZ (JUAN) — 1551-1610.

Pantoja was born at Madrid in 1551; studied in the studio of Sanchez Coello. He was an admirable portrait painter, and excelled in his pictures of animals. Pantoja executed numerous works for the churches and convents at Madrid; many of his pictures have perished in the fires at the Royal Palace. His works show truth and purity of design, warmth and transparency of color, and careful finish in detail. In the Prado are twelve paintings by this artist; two of which — the "Birth of the Virgin" and the "Nativity" — are of especial interest, as they contain certain portraits of the family of Philip III. In the former, St. Anne is dimly seen reclining in a state bed with crimson hangings; in the foreground stands a graceful damsel bathing the new-born babe. In the latter, the virgin has the features of Queen Margaret, and the Austrian lip and hanging cheek may be detected in several of the surrounding shepherds and peasant girls. The exact date of Pantoja's death is not known, but occurred about 1610, as Lope de Vega, in his "Jerusalem Conquistada," published in that year, laments for the painter.

22. PORTRAIT OF A PRINCE.

RIBERA, JOSE DE (LO SPAGNOLETTO) — 1588-1656.

He was born at San Felipe de Xativa, near Valencia. He studied awhile with Ribalta, going later to Italy. Our first account of him there is, that while ragged, half starved and destitute, he copied the frescoes on the façades of the palaces, or at the shrines on the street corners, a certain wealthy cardinal saw him, and, struck by his evident talent, took him to his palace and provided for all his wants. But Ribera, missing his vagabond way of living and the incentive to work given by his poverty, returned to his street studies, and was soon distinguished among the young painters who followed the style of Caravaggio. Finding no opening for his talents at Rome, he retired to Naples, where he soon became the head of his profession. Ribera's Italian pictures are too well known to need mention here. His masterpiece is the "Pietà," in the Church of San Martino at Naples. He was patronized by the succeeding Spanish viceroys; each in his turn held him in high favor. In 1630 he was elected a member of the Roman Academy of St. Luke; in 1644, the Pope, Innocent X, sent him the cross of the Order of Christ. Ribera was a man of varied social talents, a brilliant talker, and a witty and sarcastic humorist. He died at Naples in 1656. Spain possesses many of his finest works; in Vittoria, Granada,

Valencia, Cordova, Valladolid, Zaragoza, and Salamanca are important paintings of Ribera and also in the churches and convents at Madrid; the Prado alone has fifty-eight of his pictures.

23. SAN PABLO.

TRISTAN, LUIS — 1586-1640.

Born near Toledo, 1586; pupil of El Greco; he was an apt scholar and a favorite with his master, who often gave him commissions that he himself could not undertake. About 1616, Tristan painted his masterpiece, which was a series for the Church of Yepes. They represent the "Adoration of the Shepherds," the "Adoration of the Kings," "Christ at the Column," "Christ Bearing the Cross," the "Resurrection," the "Ascension," and several figures of saints. The finest portrait by Tristan is that of Cardinal de Sandoval, the Archbishop of Toledo. About the same time, he painted the poet, Lope de Vega: this portrait is now in the Hermitage. There is but one picture by Tristan in the Prado — a striking portrait of an old man with a stick in his hand. Tristan united a correct drawing with the rich coloring and bold, free handling of El Greco's best manner.

24. A SAINT.

VILLAVICENCIO, PEDRO — 1635-1700.

Born at Seville in 1635; he was of a noble Andalusian family, and a knight of the order of St. John of Jerusalem. He was a pupil of Murillo, who recognized his unusual talent. Obligated by the duties of his order to leave Seville and repair to Malta, he studied there under Matias Preti. On his return to Seville, he became a member of the Academy, and renewed his friendship with Murillo. After his master's death, he went to Madrid, where he painted for Charles II. a group, now in the Prado, representing two boys wrangling over the dice, which they are throwing upon an old cloak spread on the ground. It is in the style of Murillo, and a very life-like work. Villavicencio presented to the Count of Monterey a picture in the same style. For the Carmelitas at Madrid he executed several scenes in the life of the Virgin. He was an admirable portrait painter — one of his best portraits was that of the Archbishop Ambrosio Spinola of Seville, which was engraved. Villavicencio died at Seville in 1700.

25. THE SPANISH STUDENT.

ZURBARAN, FRANCISCO — 1598-1662.

Born at Fuente de Cantos in Estramadura in 1598. Without education or rank, Zurbaran had in him the elements of a great painter. At an early age, he went to Seville, where he studied under Roelas; but then, as ever, nature was his best master. Zurbaran was not an elaborate painter like Velasquez, nor is he a mild, suave spirit like Murillo. His was a bold, robust, energetic nature, grander than that of Caravaggio, but with much of that artist's power and a depth and brilliancy of tone that recalls Rembrandt. He was the great painter of the Spanish Carthusian, as Roelas was the painter of the Jesuit and Murillo of the Franciscan. In 1625 Zurbaran painted for the cathedral at Seville a series of scenes from the life of St. Peter; in the same year, he executed his masterwork for the Colegio di San Tomas, "Aquino." Zurbaran painted heads admirably, and in many of his pictures there is what unfolds most powerfully the secret of paintings, ability to portray the spiritual. Zurbaran's works were scattered throughout his native Andalusia. Each convent shared in his talent. He was called to Madrid in 1650, through the influence of Velasquez, and was then made painter to the king. He decorated several of the royal palaces, painting at the Buenretiro the "Labors of Hercules," a series of ten pictures now in the Prado. Zurbaran died in Madrid in 1662.

26. A SAINT, SEVILLE.

